

ARENA

#985 in 9:01 Scored for Band of the 3rd Millennium™
by © Stephen Melillo IGNA 25 December 2009
2nd & 3rd Millennium

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The technical aspects of this Music are accessible for younger middle-school students when examining its elements as **opportunities** for conceptual learning. Let's look at a few.



This simple example, which composes a good percentage of the work has several ideas built into it.

1. The line, regardless of rhythm is descending in a stepwise scale.
2. The opportunity to accurately play dotted **1/8th** , **1/16th** rhythms... **AND**
3. Play them with a correct emphasis of this rhythm as reinforced with the slur marking. That is short seeking long ala the *Intangibles of Music* as presented by Sir **Edward Lisk**.
4. The use of **trill fingerings** to handle all of the **1/16th** note **2nds** that occur throughout. See **LAST OUTPOST OF FREEDOM** from *STORMQuest* for an earlier version of this concept.

5. The opportunity to further enhance the spectacle and colour of the piece as the students become more comfortable with the **trill fingering method** of playing these rhythms. Here's how. Whenever the **1/16th** note 2nds appear in a group of 4 or more, the student can trill that beat or beats! This will make the "dance" even more wild and visceral!

Another concept, which you may want to hold until later is the idea that meters are superimposed. This has to do with the message of the piece. This 3 inside of 4 and 4 inside of 3 idea appears in the piece **THE FIRST and the LAST**.



As you can see, even those **2 measures** can become the starting point for a vast learning Arena!

To the left is another simple example, and one that *perfected* in advance with specific exercises, provides much of the Music in this piece.

Repeat signs in the Percussion and Piano and

Harp allow the students to focus not so much on “notation” but the *feel* and accurate rendering of an **upbeat** pulse. All students can rehearse the accurate placement of upbeats by “ghosting” the downbeats, as indeed the xylophone player will do in order to accurately feel and hold steady that important upbeat impetus that moves the dance portion of the piece ever forward.

In the 4 measures below, another group of many concepts reside.



1. The concept of a “push”, rather than a tie. See **RHYTHM READERS** from the *Let’s Find Out Teaching Suite*.

2. A Brass-style interpretation of the dotted 1/8th followed by the 1/16th, the motion of which is consistent with the earlier example: Short seeking long.

3. In measure 4, plenty of opportunity to visit both vertical hearing and the algorithmic dynamic curves as explained in the “Brief Intro.”

Though everyone doesn’t do this within the piece, there also resides the opportunity to rehearse chromatic scales in a way which does not necessitate absolute note accuracy. In other words, at measure 208 students can be *liberated* to create a blurring effect. While always trying to master the chromatic scale, total note accuracy is not needed. So the

“pressure” is off. The orchestration will provide the listener with an effect that seems beyond your students’ years.

These ideas and opportunities are just the **starters**. Typical of many *Storm* works, the piece *sounds* more difficult than it is. That is not to say that this piece is void of the need for Musical maturity. Tuning and Intonation during the Hymn portions is as sophisticated for learners as it is for professionals.

Hopefully, the nature of this work will provide the kids with enough of a fun-filled and rewarding experience to valiantly take the more brave, noble and vastly more difficult plunge into the horizontal and vertical beauty of the Hymn.

As always feel free to call or write if I can help you in any way.

Thanks you for championing this Music and Godspeed! Steve



ARENA

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ASCAP

From Darkness, mm@64

1 2 3 4 5 6 7 8 9

The score is for a 4/4 piece in B-flat major. It features a variety of instruments. The woodwinds (Flute 1 & 2, Oboe, Bassoon, Clarinet 1 & 2, Bass Clarinet in Bb, Alto Sax 1 & 2, Tenor Sax, Bari Sax) and brass (Horn 1, 2, 3, Trumpet 1, 2, 3, Euphonium, Baritone, Trombone 1 & 2, Tuba) are mostly silent, with some woodwinds and horns playing in the later measures. The strings (Piano/PAD Bass, Timpani) provide a rhythmic and harmonic foundation. The Piano/PAD Bass plays a sustained chord with a *sfz... let ring* instruction. The Timpani plays a series of notes with a *p* dynamic. The Percussion section includes Wind Chimes/FC (random single chimes w/finger cymbals or metal beaters, *mp*), Tambourine, Clave, Snare Drum/Open Drum (Snare, *sfz*; on open Snare or Tribal Drum, *mp*), Sus Cym/Gong (*mp*), Crash Cymbal, and Bass Drum (*p*).

From the Quiet

10 11 12 13 14 15 16 17 18 19

Flute 1

Flute 2

Oboe

Bassoon

Clarinet 1

Clarinet 2

Bass Clarinet

Alto Sax 1

Alto Sax 2

Tenor Sax

Bari Sax

Horn 1

Horn 2

Horn 3

Trumpet 1

Trumpet 2

Trumpet 3

Euphonium

Bar.

Trombone 1

Trombone 2

Tuba

Harp

Piano/PAD

Timpani

Chimes

Orch Bells

Xylophone

Wind Chimes/FC

Tamb.

Clave

Snare Drum/Open

Sus Cym/Gong

Crash Cymbal

Bass Drum

mp

p

mp

p

mp